

THE BUILDER,

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SATURDAY, NOVEMBER 4, 1843.

We beg to announce to such of our friends as were last week disappointed in obtaining impressions of our paper owing to the greatly increased demand which occurred, that having completed the reprint of that Number, orders sent to the Office will meet with immediate attention.

We had prepared an article in exemplification of the mode by which even the advertisements in *THE BUILDER*, numerous, practical, and valuable as they are, may be read and studied with profit: indeed, we may challenge any paper in the kingdom to produce such an array of respectability and selectness in this department as is weekly presented in our columns. Such support gives vitality, strength, and a promise of long endurance to our paper, which we are anxious to raise to the highest pitch of value as the *Trade Journal* of the first trading interest of the empire. Our remarks, however, on this subject, are of necessity postponed from want of space.

THE CLENDINNING TESTIMONIAL.

MANY complaints have come to our ears as to the difficulty of obtaining information to guide the competitors in preparing designs. It will be seen from the weekly notices in *THE BUILDER* that a premium of twenty guineas is offered for the best design for the Clendinning Testimonial, of which we have given notice; we now publish the particular instructions given out by the committee for the further guidance of those intending to compete. The market-place of Westport is an octagon of 212 feet diameter. Particulars are obtained at No. 16, Wimpole-street, London.

Testimonial to the late George Clendinning, Esq.

"The committee suggest something like the crosses of Queen Eleanor, combining a bust in bronze of the deceased; they do not, however, desire to confine the taste of the artist to a cross, but they are desirous that a bust should be embodied in whatever design may be submitted. The drawing will not require to be coloured. A portrait of deceased can be referred to in order to assist the artist in the bust.

"Should the artist be fully qualified, he will be employed to erect and superintend the testimonial, provided his plans and estimates are approved of; at the same time, the design possessing most merit will be taken on the terms proposed, without reference to the completion or erection of the work. Architects must supply working plans without additional expense.

"A sum not exceeding 200*l.* will be expended, and this sum is to include every expense connected with the testimonial.

"The stone of this country is chiefly secondary limestone; the tradesmen of a very inferior class. The committee would suggest Caen stone or granite; carriage by sea moderate; so that the contractor could, at a small expense, convey the work ready for erection to the quay of Westport, one mile from the site.

"A plan of site, furnished with particulars as to elevation of ground at two leading points, and the altitude of surrounding houses in the octagon, in the centre of which the testimonial will be erected.

"The site is a weekly market-place, where a vast concourse of people assemble, vending various commodities. It is also a thoroughfare from the quay to the town of Westport, so that adequate protection to the testimonial must be afforded, and this protection not to be

"Mr. Clendinning was born in the town of Westport, where he resided for 72 years; was a magistrate of the county for more than half a century; had been deputy-governor, and filled the office of high sheriff. In all public institutions and all public business of the county he was actively engaged, and in which, from character and superior intellect, he always maintained a high and prominent position. His unostentatious charity was ever extended to those requiring it; and from numerous acts of kindness during a long life, he advanced many from humble means to comparative independence.

"To his native town he was devotedly attached, and from his moral and religious example he gave to its society a tone inferior to no other of its extent in the kingdom. It may be truly said that he was mainly instrumental with the corporation, the lord of the soil, and the industry of its inhabitants, in raising Westport to the high character it holds in the mercantile world.

"Designs to be forwarded, postage free, to Dr. Dillon, Mayo County Infirmary, on or before the 1st day of January, 1844."

ENGLISH DOMESTIC ARCHITECTURE.

It would lead us too far were we to enter upon a critical examination of the domestic architecture of the last century and a half. That many of the mansions raised throughout the country within that period are imposing from their grandeur and testiness, or that a few have redeeming points about them, and parts which may fairly excite enmity, we are far from denying. But where is there one which satisfies as a whole, or would be taken safely as a model by any builder of taste in the present day? Our route lies among the earlier English styles, which we trust are beginning to obtain the notice and admiration, to which, in our opinion, they are in the highest degree entitled.

We began by declaring our partiality to our native architecture, at least for country residences, admitting the classical styles to satisfy the varied tastes of builders and their patrons. They may be classed as—1. The castle. 2. The ecclesiastical residence, abbey, or priory. 3. The embattled mansion of the Tudors. 4. The gabled manorial-house of the same or an earlier age. 5. The Elizabethan. Individual examples of three classes may be found, it is true, graduating insensibly into each other; but yet each has its own distinguishing generic character, which forms the spirit of the building, and which it is to be regretted that modern architects have seldom preserved in their compositions. What, for instance, can be more incongruous than the union we so frequently see in the modern Gothic, as it is called, of the nicholated towers of the feudal fortress, with the large pointed and traceted windows, flying buttresses, and canopied niches of the church? Some architects seem to imagine that a crenellated parapet running round every member of the building, down to the ladder and pig-sty, with a label over every gaping sash-window, make a Gothic edifice; while the addition of a few circular turrets stuck full of loop-holes, with a flag-staff on the highest, shall convert it into a castle. Others purport a plain square house with a multitude of octagonal turrets, terminating in nondescript cappings, and consider they have accomplished a Tudor mansion! Juster ideas have it is true, begun of late to prevail on the subject, and several works lately executed afford pleasing proofs that some architects, at least, have learnt to distinguish the characteristic features of the different classes we have enumerated, and have the taste to preserve them separate. Some of those points of distinction which appear to us to have been most usually neglected we will briefly run over.

The castle is necessarily of a stern, massive, and gloomy character; its leading idea is solidity and defensive strength. The principal windows of the true castle always looked inwards; and as this would be incompatible with the light, airiness, and prospect required in a modern residence, at least it is indispensable that they be at a considerable height from the ground, unequal in size and range, deep-cut, so as to give the appearance of a great thickness of wall, and occupying but a

small comparative space of the exterior surface. There are few modern castles which satisfy us in this respect. Every one must have felt how unpleasant and absurd is the union so frequently presented by them of strength and weakness; the heavy macciated parapet frowning over rows of sash windows, the lower tier of which open to the ground, while the whole building is, perhaps, placed upon a flat lawn commanded by rising grounds on almost every side.

The ecclesiastical residence, the dwelling of the mitred abbot with his train of shaven devotees, or of the princely bishop and humbler priest, naturally was designed to correspond with the consecrated edifice round which these buildings were usually grouped; and hence the architecture of the abbey or priory is essentially of a piece with that of the cathedral. The church itself, with its lantern towers, belfry, and flying buttresses, and the cloistered quadrangle, are the principal features of this class. For the square-headed window, of course there is no deficiency of authority; but unless the later styles are adopted, the pointed arch is more characteristic. We have noticed a most beautiful union of the two in the convent of St. Martin at Rouen, where a range of flat-headed windows, exactly of the size and form of a large modern French casement, have their jambs enriched with clustered shafts, which bend with a very acute curve over the upper angles of the opening, while the label above, though rectangular, rises with an acute curve in the centre, and terminates in a highly-enriched finial. The interval between the label and the window-head is filled up with rich foliage. There are no traces of either transoms or mullions, so that the windows seem to have been intended for the large folding casements which now occupy them. The building belongs to the very latest Tudor or Stuart style, and the design of the whole is peculiarly rich and elegant. The abbey, of course, is most congenial to a low sequestered spot, just as the lordly castle courts an eminence. Were it not for the frequent instances of the contrary practice, this hint might be unnecessary.

The quadrangular embattled mansion of the last Henrys shrouds scope for the display of much grandeur and magnificence, and adapts itself most conveniently to the plan of a modern house. The carved oriel, and deep many-lighted bay window, often projecting in a multitude of capricious angles and curves beside the regular octagon, the paneled angle-turret, with richly-embossed finials, and the wreathed chimney-shafts, are characteristic beauties of this class of building.

The gabled manor-house, together with these ornamental features, admits, at the same time, of a much greater irregularity of form and outline, so as to accommodate itself to every variety of disposition, and to buildings of every size, from the baronial residence to the parsonage and grange. We cannot avoid expressing a hope that the parsonage-house will be more frequently in this old English style, which alone is suited to their ecclesiastical character. Who has not had his feelings rudely grated on seeing, perched by the side of the venerable church, with its ivy-crested buttresses, mossy battlements and pinnacles, and variety of round, lancet, and square-headed windows, the bruce red-brick rectory, with just five square holes in the front for windows, and a central one for the door with fanlight over it; while a slated roof and rows of red chimney-pot-crown this specimen of modern taste? It is true that cheapness is necessary in the erection of a parsonage, and comfort, not appearance, the first object of consideration; but in reality, unless a superfluity of ornament is adopted, the old English style of house is not necessarily expensive. All the bones which particularly mark this congenial style may be wrought in the cheapest materials with comparatively little labour; and a small portion of ornamental work, tastefully disposed, is capable of producing very considerable effect. It is neither in the elaborately chiseled buttress, nor the puffed pinnacle, that the character is developed; these belong rather to the cathedral pile, or spacious baronial hall, than to the minor domestic edifice. In this the span of the roof is seldom so wide as to require the